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VOL. 4 No. 7

NOVEMBER 1938

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FILMINDIA PUBLICATIONS LTD.,

Offices: 104, Apollo St., Fort, BOMBAY.

Tele: No. 26752

Editor: Mr. BABURAO PATEL

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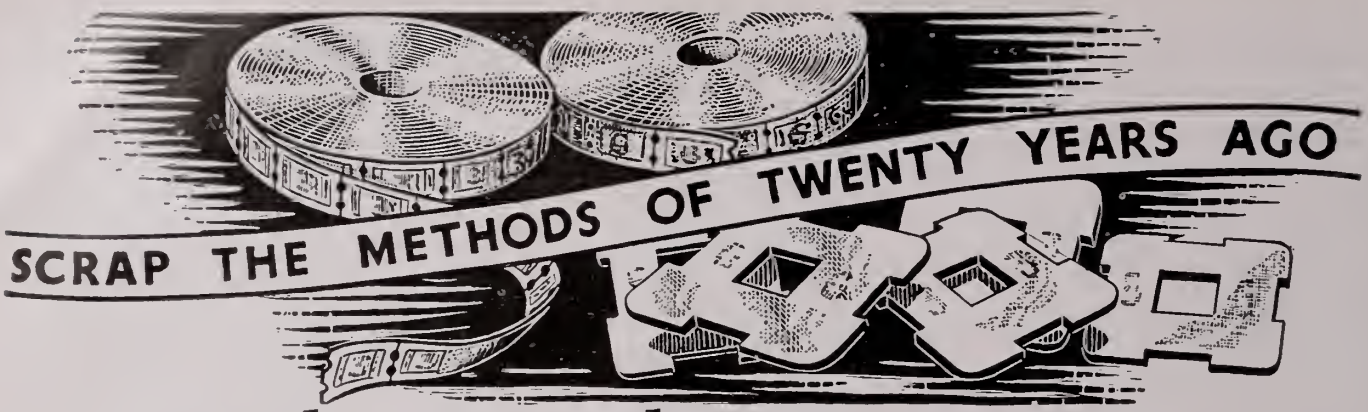
THE EDITOR IN HOSPITAL

Mr. Baburao Patel, who has been ailing for some time was removed to the Charak Clinic and operated upon by Dr. R. N. Cooper, F.R.C.S., on the 14th October. He is now progressing satisfactorily.



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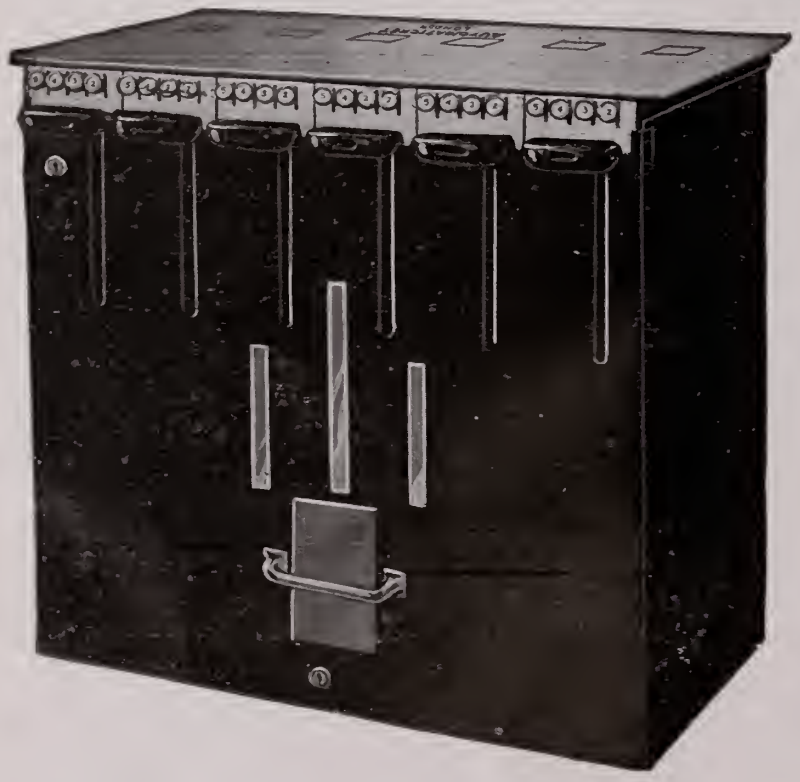

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filmindia

Proprietors : Filmindia Publications Ltd.,
104, Apollo Street, Fort, BOMBAY.

Editor : **BABURAO PATEL**

Vol. 4 NOVEMBER 1938 No. 7

A JOB FOR THE HOME MINISTER

The agitation against "The Drum", the anti-Indian British picture and the ban placed on the picture by the different provincial governments prove once again the utter unreliability of judgment of the Bombay Board of Film Censors as constituted at present.

The present Board of Film Censors is an heritage of the old Government which went out of power making place for the Congressmen. Too much haste was betrayed by the last Government in nominating the present members right on the eve of the Congress taking up the reins. In fact, the Congress Ministers were hardly given any chance to interfere with the Censor Board as everything was kept ready for them, well cooked in advance.

The Congress Ministers perhaps thinking a Film Censor Board to be a small affair in comparison with other national issues of importance allowed affairs to proceed as before without caring to overhaul the personnel of the Board.

The present personnel of the Censor Board is not qualified to sit in judgment over pictures coming from foreign producers because with a few exceptions most of the present members are pillars of the old order. We want men with proved nationalism during these days of national

awakening to protect our national self-respect and to insist on the correct standard of morals for a new nation in making.

To allow old weather beaten hard nuts to carry on the fast dying traditions of imperialism is to deny to the new generation the right of self-expression.

A single instance is enough to bring home to the present popular ministry the fact that the present Board of Film Censors has outlived its usefulness.

"The Drum" was first seen by one of the two Censor inspectors who thought it necessary to submit the picture to the approval of the Censor Board. A sub-committee of four members of the Board was appointed to examine the picture. With a minor excision of 24 feet this sub-committee passed the picture for country-wide release.

The release of this unfortunate picture started an agitation and goaded by public opinion the Government of Bombay was compelled to put a provisional ban on the picture by stopping further exhibition.

The Governments of Madras and Bengal banned the picture straightway thus proving their anxiety to protect our national self-respect.

This action of the Bombay Government and other provincial governments amply tends to confirm the grave error of judgment on the part of the sub-committee of the Board of Censors in passing the picture for country-wide release.

In the present time, the members of an important semi-government body like the Board of Film Censors should be persons with correct national outlook.

The present government should define its policy more clearly in this respect. The people expect the Congress Ministers to be more explicit in their aims and objects in their pursuit of national independence.

Only the other day, a Russian film called "Circus" was examined by the Bombay Board of Film Censors. The film was endorsed as follows: "Omit all parts of the dialogue suggesting that the Circus manager exploiting the heroine Mary was a German."

Imagine the Bombay Board of Film Censors protecting the national self-respect of Germany and forgetting to look after their own. From time to time we have quoted several instances of the newly found arrogance of the German people and their attempts to malign India even after enjoying our hospitality.

And yet, a Government of well tried Congressmen allows its Censor Board to safeguard the prestige of those Germans. Well, we would not quarrel with the Government about this. India has always been a nation of gentlemen and we have never been anything else but hospitable to our guests even under the gravest provocation. But we certainly expect our Government, that grants protection to foreigners, to protect our national self-respect more zealously than hitherto.

In reply to Mr. K. F. Nariman in the Legislative Assembly, the Hon. Mr. Munshi, the Home Minister said that "it was expected that the Members of the Film Censor Board would look after the national interests of the country."

"Expected" is alright, but do the members of the Censor Board really look after the national interests of the country? If they do, how is that the Government had to ban "The Drum" on anti-Indian grounds, after the picture was passed by the Board of Film Censors?

A hundred years under the British rule we have been living in "expectations". Is our position to remain unchanged even with the popular Congress Ministers in power?

Here is another instance of our Congress Ministers' unique regard for the protection of foreign interests.

A year back when the present Government decided to grant representation on the Censor Board to the Indian film industry representation was also granted to the Kinema Renters' Society and Mr. Rowland Jones of the Metro's was ap-

pointed on the Bombay Board of Film Censors. We understand that the Kinema Renters' Society had never even asked for this representation, but the right of representation was practically thrust on it.

The Kinema Renters' Society, with the exception of one British member, is entirely composed of American producers, who take millions out of India every year. Its membership is of those Americans who do not even permit us to stay on their soil for more than six months, let alone the question of their giving the Indians any civic rights.

And yet our Government constituted of well tried Congressmen fighting for independence, dare to give the Americans a representation on a semi-official body like the Bombay Board of Film Censors. Can slavishness go further?

The strangest part of the whole affair is that in confirming the same appointment again this year the government had its hands strengthened by a recommendation to do so from the Indian Motion Picture Producers' Association. One cannot understand how the Indian Motion Picture Producers' Association could be a party to this act of slavishness, which provides the foreigners an instrument of retaliation and throat-cutting competition.

Our demand is clear and it is that the Bombay Board of Film Censors needs a radical overhaul, if India is ever to look the other nations in face.

We want members on the Censor Board who are not merely "expected" to look after the national interests of the country but who are sworn to do so—members like the Hon. Mr. Munshi himself.

That is what we expect of the Congress Government. Are we asking for much?

NOTICE OF REMOVAL

As our firm has amalgamated with the firm of Messrs. Bhaishanker Kanga & Girdharlal, attorneys-at-Law from to-day, we have shifted our office from Whiteaway Laidlaw Building to Albert Building (Yokohama Bank Bldg) First Floor, Hornby Road, Fort, Bombay.

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This is the "skin-vitamin" and without it your skin grows coarse, loses its texture and is old-looking.

That is one reason why women living in the tropics find it necessary to take such particular care of their skin, for it has been discovered that exposure to burning sun and hot dry winds is constantly drying this "skin-vitamin" from your skin.

Pond's new Creams put back "skin-vitamin"

Now, to help you keep your skin fresh and lovely, the active "skin-vitamin" has been added to Pond's Creams, making them better than ever before!

Use Pond's Cold Cream for cleansing and Pond's Vanishing Cream as a softener and powder base. They will make your skin smoother and give it a younger, livelier, glowing look.

Same jars, same labels, same prices

The new Pond's "skin-vitamin" Creams are on sale everywhere in the same jars as before, with the same labels and at the same prices.

Prabha and Sabita Devi in "Ladies Only" a Sagar picture.

★ Shots from Sagar's Tamil Talkie 'Youth League' featuring Brahadambala, Shripad Shanker, Madirimanglam Natesa Iyer and Ramanujachari, Baby Kamla, & Baby Rukmani.

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EMOTIONS

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Amidst the tumultous Joy of Jubilant Youth

The Happy New Year Enters Birth

WITH ITS NEW IDEALS,
NEW PROBLEMS,
NEW OPPORTUNITIES,
NEW OUTLOOK!

SARASWATI CINETONE (POONA)

Has caught and concentrated the new spirit in

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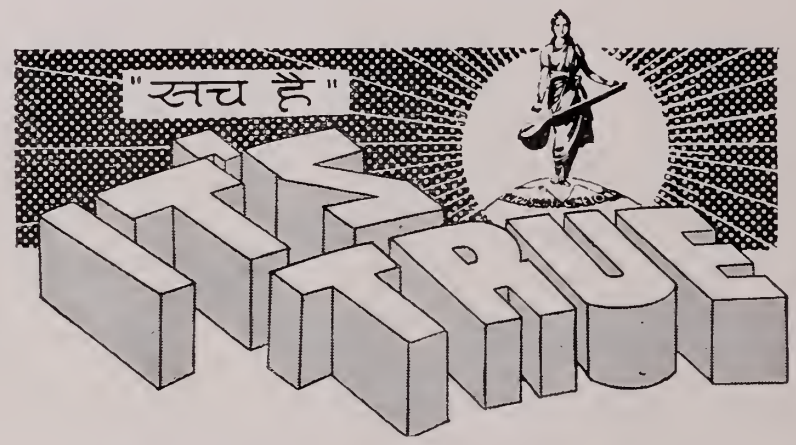
Producer:
Dadasaheb Torney

★

Director:
Ramakant Chowdhary

★



Starring:

MOTILAL
ROSE
CHANDANI
USHA
BABA VYAS
PT. CHOWBEY

Completing the conquest of Western & Central India.

Producer: **Dadasaheb Torney**
Director: **Bhal G. Pendharkar**
Starring:
Usha, Leela, Chandrakant, Londhe, Ratnaprabha, Dinker.

HIS MAJESTY THE MENDICANT

Raja Gopichand

Is now conquering the Plains of Hindusthan!

Under Production:

BHAGWA ZENDA

An Historical Epic.

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BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

THE NEW FACTORIES ACT IN ENGLAND

In a foreword to the New Factoires' Act of 1937, which has come in force from 1st July 1938, in England, Sir Samuel Hoare, the Home Secretary, claims that the said Act is an important milestone on the road to safety, health and welfare of the industry.

The new Act is definitely an advance, because it embraces all the film workers with the exception of the acting staff, and is applicable to every film studio whether big or small.

It is a dangerous job to summarize the official Act, but here are some of the regulations of the new Act. 1. Accumulations of dirt and refuse must be removed daily. 2. Floors must be washed or swept weekly. 3. Effective provisions must be made for securing reasonable temperature and ventilation. Workers must not be unreasonably exposed to excess of temperature either high or low. In addition to these, there are other clauses which regulate—ventilation, lighting, drainage of floors and sanitary convenience.

Another clause of particular importance to the workers in the laboratories is the one giving the power to the Secretary of State to insist on certain conditions with regard to the health of the employees with an intention to minimise the risk to their lives in the discharge of their duties. Some of the other compulsory items embrace fire precautions, precaution against acids and other dangerous liquids, providing of soap and clean towels for washing, keeping a well equipped first aid box in case of accidents, and in the event of employing more than 50 persons, having a qualified person for rendering first aid on occasions. The total hours of work must not exceed 44 hours per week with a very limited provision for overtime.

Something of this nature is badly required for the film workers in our country.

CONDITIONS IN OUR LABORATORIES

As matters stand to-day our film workers happen to be the most unfortunate lot of people, we can ever find, struggling for a living. The present trade depression has compelled the studio executives in India to carry out heavy retrenchments in our army of film workers, with the result that the present people who are employed are putting excessive work, for which they get normal wages. And the conditions under which they actually work are not heavenly in any case. The film laboratories in India with the exception of a few, are no better than birth homes of disease and ill-health.

While every one admits that the health of the laboratory workers should be the consideration of all producers, the economical conditions do not permit the producers to introduce radical changes for the better. However, a lot can be done if the producers intend to put some human element in their business by providing to the workers more rest and changing conditions suitably to make the laboratories more comfortable for work.

A visit to one of these laboratories would bring home forcibly the necessity of installing air conditioning plants and introducing up-to-date ventilation.

Let us consider the fumes in the different parts of a film laboratory. Taking the cleaning department, where methylated spirit is used, the air is so stagnant with the fumes of this particular spirit, that one can hardly breathe with comfort.

The developing rooms where the tanks are cleaned with profuse use of hydrochloric acid are full of choking fumes which must in the long run, cause a sorry effect on the health of the workers. And to all these fumes, add the bad ventilation and the necessary darkness which we find in our laboratories, and you can well imagine the conditions under which our laboratory workers actually work.

In foreign countries, Governments are taking serious notice of these affairs, but not so on our side. Something must be done and that too urgently to improve the lot of our studio workers by bringing new changes in our Factories' Act. The first and foremost thing that compels attention is to equip every laboratory with an air conditioning plant. This item at least must be made compulsory by an official regulation.

THE HUMAN SOUL ON THE CELLULOID!

Right on the blazing trail of "Brahmachari", the Huns people are out to give a stunning picture to the world, if some of the rushes and a complete scenario are any evidence of the greatness of a picture.

In "Devata", the next production of Huns Pictures, which will come to the screen in the month

of December, Mr. V. S. Khandekar that famous playwright and author has surpassed himself in giving a story which is at once pathetic and instructive.

The world's greatest words have been solitaires like: Mother, Home, Love etc. Combining the basic principles of these great words, this excellent author has given a story which will bring tears of joy from all those who see it. To bring home to the world that eloquent fact, that every mother is a heroine of every home, Mr. Khandekar has woven a pathetic story on the rough and sordid canvas of life.

The Huns people are by now conspicuous in the world of film production for rare enterprise in giving pictures out of the usual trek. In keeping with this reputation "Devata" is going to be another milestone of rare enterprise, having a unique theme. Such a thought provoking subject in which the principal role demands great psychological heights of portrayal, can only be played by a superb artiste, whose talent should not invite any doubts or questions. Such is the role of Ashok, the hero of the story and who could play it better than Mr. Baburao Pendharkar, easily the greatest of our character actors?

"Devata" won't merely be a picture for entertainment, but will prove a message of hope to that crowd of humanity, which suffers from suspicion and dies in misery. It will perhaps be the screen's greatest triumph.

THE HOUSE OF KAPURCHAND

Students of the history of the Indian film industry, if they would be honest in their impressions, must some day take their hats off to the family of Kapurchand, whose inimitable success in financial undertakings is synchronised with the progress of the film industry in India.

Mr. Kapurchand Mehta

Mr. Kevalchand Mehta

Success has always excited jealousy and such jealous minds have always under-rated the importance and the sacrifice of those who, while serving the industry, have also served their interests.

This has been in short, the biography of this family of great financiers, who have supplied finance to several struggling producers from time to time, in spite of very precarious circumstances.

The Indian film industry, until sometime back, was never considered to be a heaven of capitalistic investment. Those industrial magnates who vie with foreign capitalists in other spheres of life, wink at our film industry with an utter indifference and it needed men with rare moral courage to step forward and throw open their coffers even at the risk of losing all they had. The family of Kapurchand did this and gave to the industry a life which it had never known before.

It is a family of three brothers, but two of them are known to our industry. One as Mr. Kapurchand Mehta and the other as Mr. Kevalchand Mehta. Is it not in season that on the dawn of the Hindu Commercial New Year, every man in the film industry should acknowledge the debt which our film industry owes for its present progress to the House of Kapurchand?

We do not expect every one to agree with us in this opinion, but we have still to find perfect human beings and perfect institutions. The world must only recognize the good points of an institution that glares one in the face with its overwhelming success.

A CAREER FOR THE MODERN YOUTH!

When one sees the huge army of the unemployed educated strolling in the streets of the city, one must feel that our nation has come to the end of her resources. Thousands of graduates who come out of our colleges from year to year hardly realize that there is a career waiting for them in the Indian film industry only if they care to go and search.

Discussing affairs the other day with Mr. Jagannath J. Patel, I came to know that with a small capital of Rs. 5000/- and a splendid Bauer projector, any young man from college with a level head can earn between Rs. 300 to 500 every month by becoming an exhibitor in any of the small towns crying for a cinema.

People seem to be having funny ideas about showmanship in India. The technical aspect of film exhibition is so easy that students can become perfect projectionists within a small period of three months and the rest is just commonsense.

If for this trouble and little capital one has a chance to earn over Rs. 300 a month, I cannot for the world of me understand why people choose to knock themselves about for a job that never comes.

Mr. Jagannath Patel undertakes to start any young man on the road to prosperity, if he proves to Mr. Patel his sincerity of purpose. Why not write to him and ask him how one can earn over Rs. 300 a month with a small investment and with a little labour? His address is Roxy Chambers, New Queen's Road, Bombay.

AN OFFERING OF TEARS!

There are few occasions in the life of a hard man of the world to shed tears. One such occasion was provided to me recently when I saw "Zamana", a picture produced by Krishin Movietone.

This unusual story carries a great compliment for its writer Mr. K. S. Daryani, but a greater compliment must be paid to its young director Mr. Ram Daryani, who has given life to the dormant soul underlying this great theme.

Superbly acted by Padmadevi and Dar as sister and brother in the story and ably supported by Nazir and Gulab as son and mother, this picture is a heart rending satire on the evils of the dowry system in the Hindu family.

Within recent memory I hardly remember a picture so pathetic as to change the taste in one's mouth. If pathos can ever please then it ought to in this great picture, which will go down into history as a great production.

THE HOME OF ART AND INDUSTRY

Eight years back when Mr. R. G. Torney, popularly known as Dada Torney to one and all, started this company in association with Mr. Baburao Pai and Darabshaw Colah, no one could have foretold that it would to-day become one of the leading producing companies in India, giving to the country excellent pictures like "Shyam Sunder", "Savitri", "Bhakta Prahlad" and the recently released "Raja Gopichand".

The Veteran Dada Saheb Torney

Apart from this company becoming a first class production concern, it has also become a nursery of art, from which that record breaking picture "Shyam Sunder", came out to introduce for the first time the golden voiced boy Shahu Modak to his millions of fans who were charmed with his lilting lyrics, and the success of which picture gave the company a wonderful backing up, due to which they are to-day in the forefront of artistic producers.

The personal popularity of Dada Torney has attracted other free lance producers to produce their pictures at the well equipped Saraswati studios. Huns, Minerva, Nataraj and Jayshree produced their first talking pictures at the Saraswati studios, and made them eminently successful.

The human element in every business contributes a lot to the success of the concern and we think that the utter amiability of Dada Torney is responsible for the present eminence of the Saraswati Cinetone.

They are now producing a sensational social picture depicting a realistic theme from our lives "It's True". The picture is being directed by Mr. Chowdhary, whose past experience qualifies him to give to all an excellent production.

R. S. Chowdhary, Director of "It's True"

In the cast some prominent names like Rose, Motilal and Usha certainly command respect.

D. Billimoria, the versatile actor, as he appears in Ruby Pictures Prem-ki-Jyot.

OVER Rs.45,000 IN PRIZES

Runners-up:- RUPEES 10,000

FREE GIFTS ★ FREE ENTRIES

Extra Awards

Rs. 50 Buy-what-you-like Voucher on Messrs. Evans, Fraser for Each One Error solver.

Bonus Award value Rs. 10 and Fountain Pen for each Two Error solver.

Handsome Fountain Pen for each Three Error solver.

Consolation Bonus for each Four Error solver.

FIRST PRIZE Rs.25,000 AND A HILLMAN DE LUXE 5-SEATER SALOON

"COMMONSENSE CROSSWORD" No. 134.

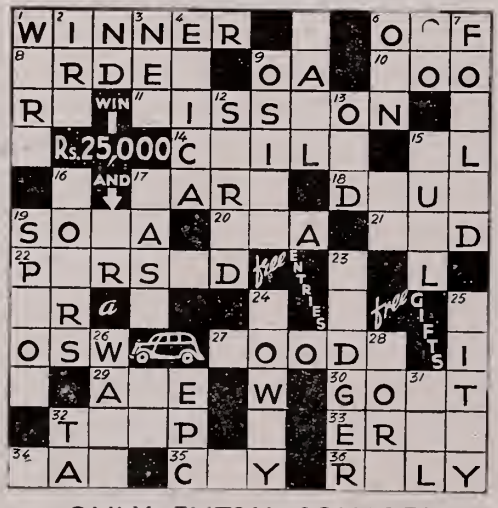
This brings you our special Divali Offer, our fifth mammoth Offer of the year. Whether it be an All Correct solution or not, if yours is the best Entry Square submitted in this Competition your enviable reward will be a fortune of Rs. 25,000 and a renowned car, the 'Hillman' de-luxe Five Seater Saloon. In the event of a tie, or should you prefer it, an extra cash sum will be awarded in lieu of the car. The huge sum of Rs. 10,000 is set aside for Runners-up and the unlimited attractive Extra Prizes for winning solvers extend to those with Four Errors. Handsome Free Gifts and the usual Free Entry facilities are further noteworthy features of this splendid Offer. Whether you are a newcomer to *Commonsense Crosswords* or a regular solver doesn't matter, it has been proved over and over again that success simply depends on the degree of care with which you solve the Clues. Therefore, your first step towards enriching your bank balance and your garage should be to take full advantage of the Practice Square below :

CLUES ACROSS

1. If you solve the Clues of this puzzle with care you may well be a First Prize one
6. If handled indiscreetly is liable to cause one serious embarrassment
8. Command
10. To make love
11. Body of persons sent to conduct negotiations
14. Persistent one is apt to make impatient person extremely irritable
17. Many bachelors refrain from marrying because they do not "———" to take the risk
18. Jumbled spelling of *rude*
19. Long upholstered seat
20. Series of years
21. Aged
22. Describes contracted lips
27. Young people are prone to be impatient of person who is this
29. As a rule this may plainly be read in a person's face
30. This animal is allied to the sheep
32. Clever counsel is often easily able to "——" a lying witness
33. Reversed spelling of word meaning *to weary*
34. To our subsequent regret, impulsiveness often causes us to this too much
35. Being centre of interest among strange visitors is apt to make self-conscious little girls . . .
36. To have full confidence in

CLOSING DATE NOVEMBER 10th

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of October 16th, 23rd or 30th.



ONLY ENTRY SQUARES CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of October 16th, 23rd or 30th will be accepted

CLUES DOWN

1. Severe this sometimes helps to reform young slacker
2. Wrath
3. Reversed spelling of the world's noblest creatures !
4. Scientific name for heath
5. To do this as soon as things go wrong reveals weakness of character
6. Possess
7. Smart business men are inclined keenly to resent being this
9. Species of willow
12. A strip or fragment
13. Average young woman is averse to wearing dress which is clearly this
15. Shady company promoter usually seeks to adorn his Directorate with titled man who is this
16. One can gather comparatively little about a foreign country from a few these spent in it
17. The more one has in business the more is one likely to be successful
19. Sensible girls are seldom deceived by the attentions of young men who are inclined to this
23. Man who is known to be this usually has few friends
24. This type of young man often strongly appeals to bright young woman
25. Satirists have expressed many a profound truth in this form
26. Cautious
28. In old time
31. To be unwell

COPIES AVAILABLE FROM ALL NEWS AGENTS

THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: M. S. K. Muraree (Bangalore).

I am an admirer of Prabha. Can you give me some particulars about her?

To an admirer, the following particulars ought to be interesting. Prabha has recently worked in "Gramaphone Singer" and "Ladies Only", both Sagar pictures. She is a respectable married woman, with two children. Her husband's name is Mr. Satyakam. The rest, ask her.

I learn that Devika Rani is in love with Ashok Kumar?

Where did you learn that? Surely, not in a school.

From: Jyotindranath (Benares).

How is that non-Hindi provinces like Bengal, Bombay, and Madras produce Hindi pictures, while Hindi provinces like the Punjab, U.P., Behar and C.P. don't produce any pictures at all?

Aping is a human instinct and those who don't know things try to ape them. Bengal, Bombay and Madras provinces try to ape the Hindi provinces in speaking Hindi. Punjab, U.P., etc. try to ape Bombay, Bengal and Madras in commercial enterprises. Both fail in their mistaken pursuits. The world has been mismanaged this way since it began and you and I cannot help it.

Raimohan of "Himalaya-ki-Beti" seems to be a promising star.

They all promise, but very few keep the promises.

What happened to Sarla of "Zambo" fame? Is she alive?

Her fame is still alive? But she is dead.

From: Kantilal D. Kora (Khar).

The question of provincialism is raised in some of the cinema magazines. Do you consider it healthy and justifiable?

Looking at it from a broad national view point provincialism is to be condemned. Art, especially should be international in outlook. But cinematic art is wedded to commerce and commerce admits a bit of provincial patriotism of the right type. To allow provincialism to become a fanatic bogey is to deny progress its full scope. This type of provincialism should not be encouraged by the paper. But those who pay the pipers to call the tune are to be blamed and these people are to be found in the community of the producers.

Why is there a dearth of male stars in Bombay? Don't you think that people are fed up with the same old faces?

Fed up? Why not go round the hospitals and count the persons who have actually become ill seeing the same boys and girls for years. I am sick of seeing the same old producers year in and year out. We badly need an earthquake. Why not pay for one?

How is that Maya Bannerjee's performance in pictures is getting stale? Is it bad direction?

I like that "in pictures". You have taken a load off my mind. Yes, I think it is due to bad direction plus bad acting.

How is that Bombay though called the Hollywood of India, has not produced directors like Barua and Devaki Bose or actresses like Kanan and Uma or actors like Saigal and Sanyal?

Well, it is a relief that we have not the exact kind mentioned by you. However what is wrong with Shantaram and Winayak or with Devika and Padma or with Motilal and Baburao Pendharkar. Any way, your question is provocative and Bombay producers who assemble at the Producers' Association premises ought to find an answer for you.

From: S. R. S. Belur (Bolar).

May I know what New Theatres mean by Ramneek and Circo productions?

Ramneek and Circo productions are independent companies which produce pictures in co-operation with New Theatres. Ramneek and Circo finance the pictures, New Theatres produces them and both of them share the profits.

Is Surendra related to Seth Chimanlal Desai of Sagar?

If you mean Surendra, the actor, then, no, but if you mean Surendra Desai, who manages the studio, then he is the son of the boss.

From: P. V. M. (Hyderabad).

Where is Miss Almas the heroine of "Nishan-E-Jung" a picture of Prince Movietone?

She has now become Ila Devi in Ranjit and her latest picture is "The Cat".

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I am anxious to see Devika Rani. Will she accept my invitation?

You can always see her on the screen. But if you mean meeting her, I am afraid, she doesn't care for such miscellaneous invitations. But if you visit the Bombay Talkies Studios you can always meet her.

From: R. Sivakoluthu (Madura).

Why don't you publish "filmindia" twice in a month?

That will be too much drain on the producers. Besides, our film industry is not so fertile in incidents as the foreign one. I can quite understand your anxiety to read "filmindia" oftener, but I am sorry that this cannot be arranged. Anyway "filmindia" gives more kick out of it, once a month, than several papers coming out every week.

From: D. Kari (Raichur).

What is the age of Vasanti and to what caste does she belong?

Vasanti is about 14 years old and is a Maratha Hindu.

From: C. V. Gopal (Coimbatore).

Is Miss Shanta Apte acting in Prabhat's new social "My Son"?

No, her place has been taken by Mrs. Shantabai Hublikar. Probably Prabhat people were anxious to push a new heroine. Mrs. Hublikar is expected to be a greater musical sensation.

From: P. S. Malviya (Nagpur).

Will you rate the following actresses according to their performances so far: Kanan, Devika Rani, Prabha, Shanta Apte, Vasantee, Leela Desai and Uma?

A risky job, doing this. Isn't it? However here is how I rate them: 1. Kanan (Vidyapati), 2. Vasanti, (Dharmatma), 3. Devika Rani (Nirmala), 4. Uma (Chandidas), 5. Prabha (Awakening), 6. Shanta Apte (The Unexpected), 7. Leela Desai (President). In the brackets I have mentioned the pictures which have helped me to arrive at the above estimate.

From: A. A. Gafoor (Surat).

In the copy of "filmindia" which you sent to me, I found a spider. Did it mean good luck or bad luck?

Like Mark Twain, I may say that the spider had nothing to do with luck—good or bad. The spider was merely scanning the pages to see which firm was not advertising so that he could go there, spin his web across the door and lead a life of undisturbed peace ever afterward.

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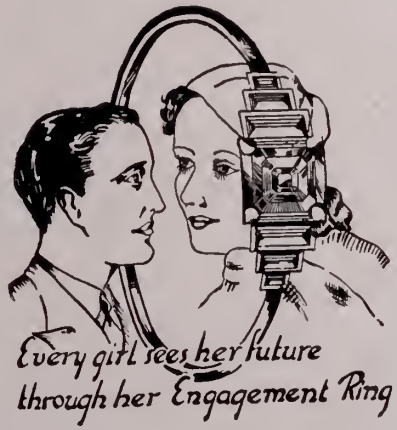

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From: A. V. Gandhi (Bombay).

Who is the Mae West of India?

In certain respects, Rampyari and in others Yasmin. Now don't ask for further explanations.

What are the ages of Sulochana, Sitara, Yasmin, Kanan, Ratan Bai, Leela Desai, Kamlesh Kumari and Madhuri?

All women.....well, all are under 16— Don't believe it if you don't want to, but don't say so loudly.

From: H. U. Rahman (Port Blair-Andamans).

Those numerous readers of the popular "filmindia" in the Andamans would very much like to see their "Home" on the screen. Why not induce some producing company to shoot a picture here. The natural scenery here is marvellous and we shall render every help.

I don't know whom I can induce to go to Andamans, of all places, though a few of our producers are ripe enough to go there. We have however one enterprising producer in Mr. Bhavnani who goes to the jungles and other corners of the world. If he knows that you are ready to receive him he might do the trick. But are there any jungles on your island? Bhavnani's "Zambos" will want the correct atmosphere.

From: Shewa L. Nawani (Karachi).

When every magazine prints the photographs of Leela Desai, how is that you don't?

Ask this question to Leela. Probably she hasn't got a photograph good enough for "filmindia". We don't publish bad photographs. We insist on good prints.

Which do you consider to be the better picture between "Baghban" and "Dharati Mata"?

"Dharati Mata".

Why do pictures like "Vidyapati", "Manzil" and "Mukti" fail at the box-offices?

Because these are pictures for the intellectuals. In India, even after 25 years of film making, box-office is spelt "masses". The masses fail to understand the elevating message in such soaring pictures.

From: H. S. Madhav Rao (Honnajipet).

I am a graduate of the Mysore University having a good personality and intend to embrace the cinema lines.

Embrace it with all the strength and warmth at your disposal. Who can stop you?

From: Hari S. Sahai (Bhagalpur).

I am thinking of marriage. Are you married? Then what do you advise me?

There is nothing wrong in merely thinking of marriage. Theory is often more comfortable than practice. I have been married 20 years to-day and I sincerely advise you not to commit the mistake I did. And for giving this sincere advice to you I might be getting into hot water.

From: Prem Kant (Gulbarga).

Who is the best villain and who is the best hero in our films?

Considering recent performances and versatile talents, Baburao Pendharkar should be the best "villain", while Prithviraj ought to be considered the best "hero".

From: K. D. Ananthani (Tanga—E. Africa).

At what time of the day are films shot in the studios?

Generally during the day—say from 10 a.m. to 6-30 p.m. Sometimes, at night if special effects are desired or if the studio has a number of pictures on hand simultaneously.

From: Krishna Chunder (Bangalore).

What do you think of Sohrab Mody? Will you introduce me to him when I come to Bombay?

Mr. Sohrab Mody is one of those rare gentlemen actors we have. I shall introduce you to him with the greatest pleasure and once you meet him, you will also be pleased.

From: Rameshwar Dayal (Allahabad).

I am going to open a soap factory. Will the film actresses become my customers and use my soap?

That will depend on the exact cleansing quality of the soap tablet you manufacture.

From: N. P. Chitale (Chiplum).

What do you think of Irene Dunne? Will you give me her screen career in brief?

Irene Dunne is a very good artiste and has a wonderful poise. She has worked in a number of good pictures. Some of her pictures which I liked are as follows: "Cimarron", "The Great Lover", "Married in Haste", "Back Street", "Stingaree", "Roberta", "Magnificent Obsession," "Show Boat", "Theodora Goes Wild" and "The Awful Truth".

From: P. V. Narasimha Rao (Rajahmundry).

With whom should I correspond to get some books on film editing and audiography?

If the Motion Picture Society of India does not help you in this, you can always write to "filmindia". Remember, "filmindia" always helps. In this very issue a book on "Sound Engineering" has been reviewed. From month to month, we shall review other books. I advise you to follow these reviews and order the books directly from the publishers, but don't forget to mention "filmindia" when you do so.

Where is D. Billimoria of Imperial fame?

He is producing his own picture in association with Miss Sulochana and under the trade name

of Ruby Pictures. The maiden picture called "Prem-ki-Jyot" is almost ready now.

From: Madan Mohan (Karachi).

Can you not suggest to Bombay Talkies Ltd., to change their "hero". Motilal who is a free lancer now can easily fill in the vacancy and I think their pictures will draw more.

I also think the same, but the bosses at the Bombay Talkies should also think the same to permit Motilal to star with Devika. Bombay Talkies believe in being original in everything—even in 'thinking'.

From: K. V. Singh (Jaipur).

Where is Aruna Devi of "Deccan Queen" fame?

She has disappeared into the land of matrimony. Wise girl!

From: C. L. Victor Lazarus (Bangalore).

I wish to invite Sabita Devi to my marriage to dance and sing for two hours. Will she take the offer?

No, a hundred times no! Sabita Devi is a film artiste and not a professional dancer. By the way, why do you want a dance at the wedding when you might get enough after it.

From: R. S. Mudaliar (Madura).

Is Padmadevi, the Colour Queen, an educated girl? What are her qualifications?

Qualifications and testimonials are things for men in commerce. Almost every woman, barring a small number, is a clever one. Padmadevi reads and talks in six languages. English, Urdu, Hindi, Gujrathi, Marathi and Bengali. A woman who can do that must be considered educated.

From: K. Anantaswamy (Mysore).

Is there any relations existing between Pramilla and Ambalal J. Patel (Central Camera Co.)?

Yes! He is the photographer and she is the model, if that means anything to you.

From: G. V. Pantulu (Vizagapatam).

What is the best method of approaching film actresses?

That all depends on your intentions and the type of girls you wish to meet. If your intentions are good and the girl is reputed to be gentle, then write a letter and pay a visit to the studio where the actress works. But there are actresses who make street girls blush with their cheek and behaviour. You may better avoid such a type as this type is always anxious to use the name of a good man to float one's own.

From: Narendra J. Singh (Bijnor).

I am a beautiful man and I want to join the film line.

"Beautiful" men are rare. I advise you to join the "Beauty Contests" and leave the film line alone.

A party scene from "Dushman" a New Theatres picture starring Saigal and directed by Mr. Nitin Bose.

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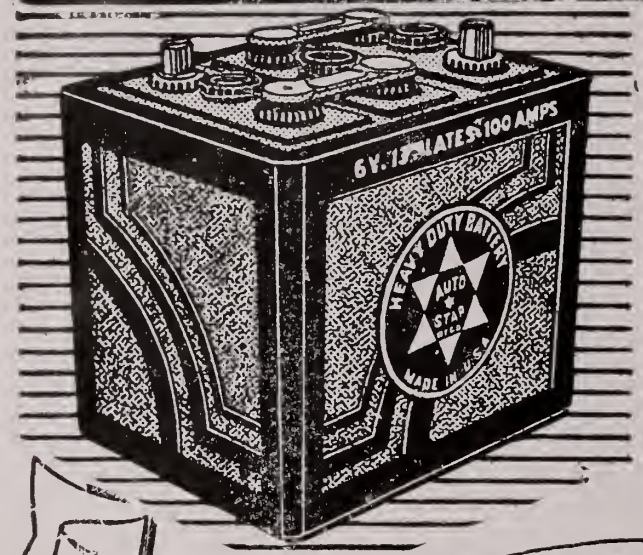

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Shots from Ranjit's "Secretary" showing Madhuri, Charlie, Trilok Kapur, Begg, Rajkumari (Benares) the picture is directed by Chaturbhuj Doshi.

You'll find them all here : Sabita Devi, Bibbo, Prabha and Surendra in " LADIES ONLY " Sagar's latest social directed by Mr. Sarvottam Badami.

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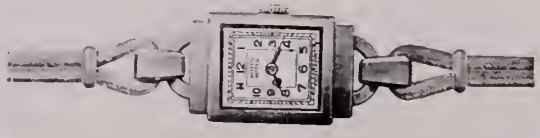

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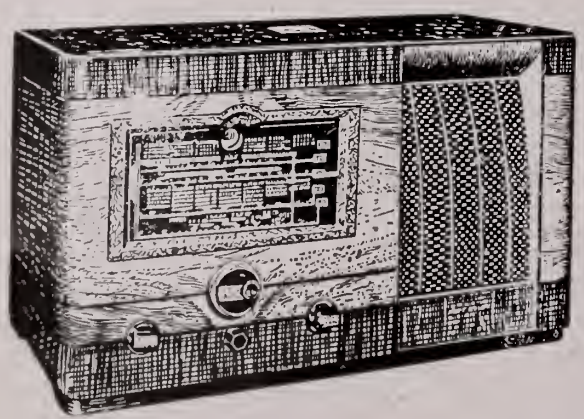

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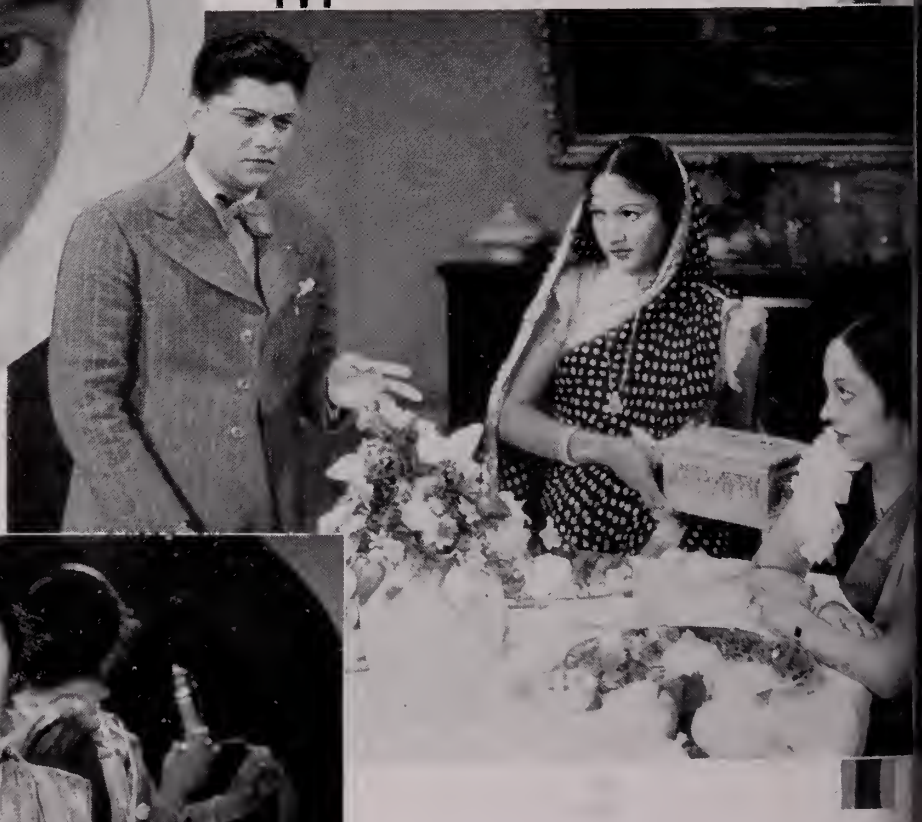
In "Devata" the Huns people will surpass their previous successes. Here are some shots of the interesting situations.



Interesting snaps from "DEVATA" a social picture under production at the Huns Studios in Kolhapur.

Snaps from "LADIES ONLY" a Sagar picture directed by Mr. Badami and starring Sabita Devi, Bibbo & Prabha.

Photo by : A. J. Patel

PRAMILA

This talented starlet has now joined Wadia Movietone. She will be giving a dashing performance in their next jungle thriller "Jungle Queen".

Dialogue-Writers or Street Pedlars?

By PANDIT INDRA

The film studios are supposed to have their "prize-fools" and this uncomplimentary title is generally awarded to the Munshis and Pandits who write the dialogues. By common consent almost every one tacitly believes this. But those who revel in the luxury of considering another as a prize fool ever hardly think what the other man must be thinking about them.

The Munshi or the Pandit is a dialogue writer and naturally a man of letters. His education gives him the right to think more than the others and when a dialogue writer finds himself in a crowd of block-head directors and producers, he must surely think himself to be in the land of fools.

In an atmosphere of this blissful mutual misunderstanding, the dialogue writer of our film starts his work with the directors and the producers, some of whom hardly have a nodding acquaintance even with any primary education.

The directors and the producers always labour under an erroneous impression that the dialogue writer can never give anything new or original. The scenes of the story are therefore written in advance with "original" dialogues in Marathi, Gujrathi or English and these are submitted for a tame translation to the dialogue writer, never even giving him a chance to add anything or remove anything.

This procedure is a great handicap to an intelligent writer who entertains a burning desire to give something new and original every time. But the tin gods of production hardly ever listen to any complaints from the dialogue writer and merely choose to bask in the poor sunshine of their generally plagiarist thoughts.

Dialogue-Writing An Art

Dialogue writing for the screen is an art as much as producing a picture is. In the days of the 'silents', before the screen was given a tongue, the dialogues were conspicuous by their absence and the subtle expressions on the human face and the emotions within, were often explained away in written sub-titles. Very often these sub-titles explained something which was never even expressed on the face.

But with the talkies in vogue, speech and action has been so closely synchronised that the dialogues while being completely descriptive of the situation should also have an almost invisible space for the display of actions.

Long and jaw breaking dialogues have often killed the emotional importance of a situation while a single word like **"mother"** delivered in a tense situation and with a correct pitch has often brought tears to the eyes of thousands.

Therefore the inevitable gap of the unsaid words is infinitely more important than lines and lines of impressive dialogues. And in this respect the dialogues of the screen differ materially from the dialogues of the stage. On the stage, the audience being a long distance from the players the dialogues have to rely a lot on their ear value and they are written to interpret the emotions of the situation. But not so with the screen, where big close-ups of the artistes bring emotions within the closest eye range possible and the dialogues have merely to do the work of illustrating the emotions of the situations.

It is hardly necessary to mention that these dialogues must be in tune with the spirit of the situation and the actions of the artistes.

The Psychology of Writing

This creates a necessity for understanding the psychology of the situations. This word "psychology" is an illusive quantity. The word is so well known and is so commonly used in our film studios without ever being understood that every budding director, who is hardly a month old, uses "psychology" as an alibi for his lack of knowledge. It is worth while knowing whether all those who use this word with such fatal effect even know how to spell it.

And yet several unexplained foolish things are straightway put down as a result of "psychology". Very few directors and producers in my experience have ever cared to understand even the primary fundamentals of the basic psychology of film entertainment.

I have said before that dialogue-writing is an art. I would go further and state that it is as well a science.

The dialogue writer of a present day picture, should be both a writer and a businessman. He has to elevate art and serve commerce. If he writes a language that can be understood only by the highly educated intellectuals, the picture proves a commercial failure. In India the masses don't understand high flown literature, but demand the common colloquial language.

To give the correct colloquial language is a science; to use it for

(Continued on page 63)

PANDIT INDRA

As an excellent song writer Pandit Indra has achieved a unique distinction in our film industry. Some of his best pictures in dialogues and songs are "Chhaya", "Dharmaveer", "Jwala", "Begunah," "Bala Joban", "Premveer" and "Brahmachari". Panditji is now working for Sagar and Ranjit.

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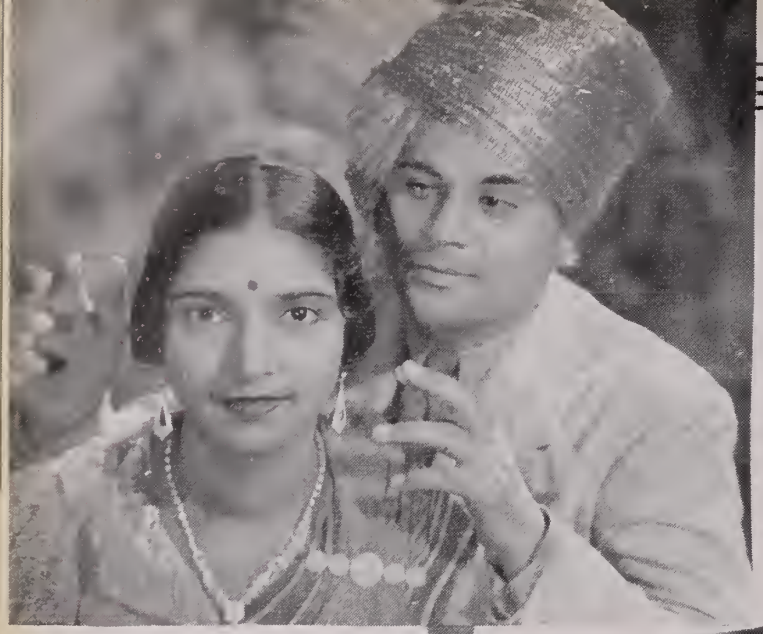
For the first time as a hero Mr. Baburao Pendharkar our superb character actor gives a great performance in "DEVATA" the next social picture under production at the Huns Studios at Kolhapur.



hots from Ranjit's Secretary" featuring adhuri, Kalyani, Charlie, ahidan and Begg, the cture is directed by Chaturbhuj Doshi.

ROUND THE TOWN

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

"POORNIMA"

Produced by: Prakash Pictures.

Released at: Krishna Talkies.

Date of Release: 10th September 1938.

Cast: Gulab, Nurjehan, Sardar Akhtar, Ranjit, Badri Prasad, etc.

Screen Play: (By Ramanlal V. Desai). With an excellent thought provoking material, though the theme sounds rather familiar, this picture has not become as pathetic and effective as the original story in the book. Ramanlal's books are not suitable for screen adaptation because of the crowd of characters which the writer introduces in every yarn of his. The attempt to do so in "Poornima" is however praiseworthy. This is the story of a prostitute who dislikes her own profession and wishes to settle down in society by legitimate marriage. Her struggles to achieve this end have become the subject of this story.

Language: (Hindi) (By Anuj). The dialogues were rather tame considering the spirit of the play and did not impress.

Music: (By S. V. Vyas). Popular devotional lyrics and concert classics seemed to have saved the music director from the trouble of giving something new and original.

Photography: (By Guru Shirodkar). Inspite of the "art conception" of Kanu Desai, that clever artist, the photography had not much to claim in artistic composition or eloquent lighting. Most of the scenes were taken in an amateurish way.

Recording: (By Batuk Bhatt). Quite good.

Direction: (By Balvant Bhatt). People were all the while looking out for direction. It was a misfortune that they could not find it. The subject seemed to prove itself beyond the reach of the director's usual intelligence for stunts.

Performances: With a crowd of mediocre talents one cannot possibly expect any excellent performances. From the lot to be reviewed Sardar gave a pretty good performance. Gulab was her usual best. Nurjehan has become too 'big' for the camera. Shirin is utterly hopeless. She gave a pathetic performance in a sympathetic role. Her physical condition did not seem to suit the demands of the role. Badri Prasad sang badly. Umakant was disappointing, while the hero, Ranjit was tiresome. The rest hardly deserve any mention.

Publicity: Excellent publicity, intelligent and clever for Prakash, ushered the picture to a large and waiting crowd. Kanu Desai's sketch work and clever stills impressed well.

Box Office Value: For Prakash who had recently specialized in stunt pictures, this is a praiseworthy effort and as such should be encouraged by all exhibitors.

"GRAMAPHONE SINGER"

Produced by: Sagar Film Co.

Released at: Imperial Cinema.

Date of Release: 17th September, 1938.

Cast: Surendra, Bibbo, Prabha, B. Advani, Sankatha, & Others.

Screen Play: (By Pandit Sudershan & R. Thakur). The story of this picture claims a nodding acquaintance with the theme of "Two Women" a picture produced by Imperial about a year back. The picture hardly has any story worth remembering. A popular gramaphone artiste leading a happy, contented married life comes across a songstress and for a time is lost in the net of her charms. For Sagar who claim of giving new and good stories to the world this is hardly a suitable subject for a picture. The romantic and foolish escapades of a singer can never provide any guidance to society. The continuity of the picture is thoroughly amateurish.

Language: (By Zia Sarhady). The dialogues were common and failed to help the story.

Music: (By Anil Biswas). The Sagar people have given better music in other pictures, but in this which was supposed to be a musical the music director seems to have suddenly lost his talent. The verse composition of songs Nos. 8 and 11 is good. The other songs are apologetic.

Photography: (By Keki N. Mistry). Tolerably good.

Recording: (By Kaushik). Poor and too bad for Sagar. Bad recording has spoilt most of the music. Bibbo has suffered the most.

Direction: (By V. C. Desai and R. Thakur). Considering that a couple of juniors have directed this picture, as their very first attempt, their work in this picture is quite praiseworthy.

Performances: Prabha stands out with her pathetic performance. Her broad gruff voice gave good company to the tears which several pathetic situations made her shed. Surendra seemed to enjoy the freedom he got in this picture. In consequence, he has done good work. Bibbo sang rather badly. Bhudo Advani tried to instil humour in a modern suit. The only role which seems to fit this man is that of a highway man. To give him roles in a social picture is risky. Others did not count.

Publicity: Half-hearted.

Box Office Value: Surendra and Bibbo is a popular pair and people will be attracted to hear their music. A fair box office draw.

"THE CAT"

Produced by: Ranjit Movietone.

Released at: West End Talkies.

Date of Release: 10th September, 1938.

Cast: E. Billimoria, Sunita, Iladevi, Ishwarlal, Mazhar, Khatoon, Ghory, Rajkumari, Kalyani and Others.

Screen Play: (By M. R. Kapoor): This story is an Indian version of P. G. Wodehouse's "Damsel in Distress". Slight changes have been made to making things acceptable to our audiences. It is supposed to be a comedy, but the actual treatment and direction which the picture has got make the subject a tragedy of humorous intentions. The continuity is far from satisfactory. The strain in which the film story is developed is entirely wrong. The situations should have been treated seriously to create the necessary element of comedy. The present treatment is slapstick.

Language: (Hindi) (By Santoshi). Quite tolerable. At places the dialogue writer has failed to convey the spirit of the situations.

Music: (By Jnan Dutt). Old Bengali folklore tunes did not make the songs attractive with the solitary exception of song No. 6. The song composition (Santoshi) was too poor to deserve any special mention.

Photography: (By G. G. Gogate). Quite good throughout. Some outdoor shots were beautiful. Close-ups of Sunita and Iladevi were admirably taken.

Recording: (By C. K. Trivedi). Quite good.

Direction: (By Jayant Desai). This man complains that I have never been fair to him in my criticism. The only picture I liked of his was "Nadira" and I would ask this director what he has actually given thereafter. The present picture is another mess created by bad direction. Men who copy foreign pictures should remember that while they do so, they establish a standard for the critic to compare. An original subject is judged on its own merits, but it is not so with copied subjects. A good copy is often applauded while a bad one is always derided. The direction in this picture is so weak, that inspite of a good subject and a good cast, the director has at no place succeeded in exciting any laughs for which the picture was essentially meant. It is alright to go on directing pictures after pictures, because a doting producer wants to be charitable, but does it not become necessary for the director to use these opportunities for improving? Jayant Desai must improve if he is to survive the speed and progress of modern film technique.

Sulochana, in Ruby Pictures' Prem-ki-Jyot.

Performances: Ishwarlal once again bears out my previous opinion about his versatile acting talents by giving another good performance which becomes immediately popular. Ila Devi has improved wonderfully. Her singing voice is sweet to hear. As a village girl, in part, she looked charming and convincing. If given suitable roles, in future, this girl will soon come up to the front rank. Sunita Devi's talent for dancing was not properly exploited. The girl managed to do some good work by subduing several physical handicaps, but alas....! E. Billimoria tried to please. Mazhar was badly directed. He had a good role, and he could have done good work, but.... Khatoon as the 'queen' was a misfit. Her performance was ridiculous and commanded pity for the poor girl. Kantilal looked too big for a college boy. By the way, the director should pay an early visit to a college, to realize how old actually the present day college boys are. Ghory was not bad. Chatterjee was quite good.

Publicity: Not impressive. Taking round a big cat that looked more like a Kabuli sheep through the street is not a very clever shot of publicity. It should have at least looked like a cat.

Box Office Value: Well, there is a good amount of entertainment in the picture and it can be booked at places where such light subjects are liked.

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ROSE

A shot from "It's True" that sensational social picture now under production at the Saraswati Cinetone Studios. With Director Chowdhary in charge, Miss Rose has a wonderfully pathetic role to portray.

Studio Close - Ups

SAGAR MOVIETONE:

The end of this month will see two pictures completed, namely "Ladies Only" by Director Badami and "Service Ltd.," by Director Luhar. "The Postman" is lying ready and is likely to take to the screen during the Diwali holidays.

Director Mehboob's social picture is well on way, but will take at least a month and a half for completion. Tamil pictures under shooting are progressing very well and one of these pictures is likely to come on the screen during the Diwali holidays in the South.

RANJIT MOVIETONE:

After "The Cat", "The Secretary" directed by Chaturbhuj Doshi has come to the screen at the West End Talkies. Shooting of "Sant Tulsidas" is going at a great speed under the direction of Mr. Jayant Desai. In between scenes of "Achhoot" by Mr. Chandulal Shah are also being shot. Director Manibhai Vyas is shooting a social comedy called "Good Luck" and is likely to complete it sometime in the second week of November. Director Kardar has taken up a social picture and has already shot over 10,000 feet in the indoors.

BOMBAY TALKIES:

The new social picture under production is tentatively named as "Poisonous Smoke". The name is provocative and we are sure that producer Himansu Rai must have given an equally provocative theme to provide good scope for the histrionic talents of Devika Rani. "Vachan" has been received very well at all places and has proved a paying proposition.

MINERVA MOVIETONE:

"Vasanti" has been released at the Minerva Talkies in Bombay and seems to have been appreciated by the intellectuals in the city. At the studio, Mr. Sohrab Mody has started two pictures namely, "Pukar" and "Talaq". The cast in these pictures is very ambitious seeing that Mr. Sohrab Mody, Chandramohan, Naseem, Sardar Akhtar, Sheela and others are working. In keeping with the policy of the studio both these new stories are supposed to present new themes, which are expected to take people by storm.

RUBY MAYER PRODUCTIONS:

That famous star Sulochana is staging a wonderful come back in a new production called "Prem-ki-Jyot" with herself in the lead, D. Billimoria, Jal Merchant and

Chandulal K. Joshi is a talented photographer. Some of his beautiful photographs appear in this issue and are worth studying.

others in the supporting cast. The picture which has now been completed is expected to be a great box-office draw. Some of those who have been fortunate to see the preliminary trial expect this picture to be a great hit of the season.

KRISHIN MOVIETONE:

Director Ram Daryani has completed "Zamana" which was scheduled to run at the Pathe last month. Something seems to have gone wrong with the arrangements and the picture will now be shown at the Imperial Cinema sometime in the month of December.

"Zamana" is a heart rending social story which condemns in no uncertain manner the dowry system existing amongst the Hindus and shows its evils in a way at once eloquent and pathetic. Padmadevi, that famous Bengali star has given a performance which is likely to linger in the memory of the people for a long time.

In short, this is an entertainment of tears shed with intelligent understanding. The picture is expected to be a great social sensation.

GENERAL FILMS:

Final finishing touches have been given to "Industrial India" and the picture is now renamed "Nirala Hindusthan", which change we think, is for the better. "Pati Patni" which was left out from shooting for sometime has again been taken up and is likely to be completed by the end of the month.

PRAKASH PICTURES:

The high pressure publicity that has been given to "Poornima" has made the picture acceptable to the public. Written by a great author, this picture happens to be the first classic produced by Prakash. At the studio, they are all busy with "Hero No. 1", directed by Khosla. In between the shootings of this picture, the Tamil picture "Toofan Queen" is getting the finishing touches.

WADIA MOVIETONE:

The studio news say that there is a great race between Homi Wadia's 'Diamond Thriller' "Punjab Mail" and Nariman Ghadiali's "Jungle King". We think the horse "Punjab-ka-Beta", who was not keeping well has gone alright by now. Pramilla the new comer to the Wadia Studio is reported to have given excellent expressions and work and the studio expects her to be a box-office attraction very soon.

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ARUNA PICTURES

(KOLHAPUR)

EVEREST PICTURES:

Ezra Mir has started the shooting of his gypsy story "Sitara" at the Film City. Already several interior settings have been completed and the rushes seem to give a splendid assurance of the picture becoming really good.

BHAVNANI PRODUCTIONS:

By the time this is in print, Mr. Bhavnani will have given us another picture called "Double Cross". It is a stunt thriller and Mr. Bhavnani has taken particular care to make it a box office attraction.

PARAMOUNT FILM CO.:

"Banke Savaria" is drawing well in the country, especially at stations where light pictures of this nature are liked. In the studio "Midnight Man", "Golden Gang" and "Madhu Bansari" are receiving finishing touches.

JAYABHARAT MOVIETONE:

Director Govind Sethi is shooting the final sequences of "Shareef Dakoo," a stunt picture which is being supervised by Mr. Bapubhai Desai and Mr. Vyas. With an influential cast led by Padmadevi and Navinchandra, the picture is expected to be released by the 15th of this month in the town.

JYOTI & CO.:

Khan Bahadur Ardeshir Irani has requisitioned the services of Director Nandlal, who had to leave his business in Madras and come down to Bombay. The paper work of the new picture is already well on way and the shooting is likely to begin on the auspicious occasion of the Diwali day.

POONA

PRABHAT FILM CO.:

Director Narayan Kale has given the final finishing touches to his social picture "My Son", starring Mrs. Shantabai Hublikar and others. The picture is expected to be on the screen in the first or second week in Bombay at the Central Talkies.

Director Shantaram has finished his paper work for his new picture. the dialogues of which have been written by Anant Kanekar, a local journalist. The shooting of this picture is likely to begin in the middle of this month and Mr. Shantaram intends to complete the picture by the middle of January.

SARASWATI CINETONE:

The work of shooting "It's True" is going at a full speed. This great social story by Director Chowdhary is steadily taking a definite shape and every one at the studio is enthusiastic about the expected great reception it is going to get.

Every small detail in the matter of dresses, costumes, settings and the artistic presentation is being attended to with care..... The picture is expected to be completed by the end of November and is likely to be on the screen sometime in the second week of December. In the cast we find big names like Rose, Motilal and others and little doubts are entertained about the possible popularity of the picture.

In "The Secretary" a Ranjit picture directed by Mr. Chaturbhuj Doshi, Madhuri gives a sparkling performance.

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In the meanwhile Dada Torney is busy giving subtle touches to his new Marathi story "Bhagwa Zenda".

KOLHAPUR

HUNS PICTURES:

"Brahmachari" to the pleasant surprise of thousands proved to be the rage of the town. For weeks on end, the motley crowd of intellectuals carried the picture to success which this company had never tasted before.

The remarkable takings at the box-office have naturally put more life into the activities of the proprietors and the studio is humming with new tunes of success.

"Devata", a classic story written by that famous Maratha novelist and author Mr. Khandekar is fast nearing completion, under the superb direction of Mr. Winayak. After a long time we shall be seeing Mr. Baburao Pendharkar that superb atriste of the screen in the lead in the picture. Great as the story is, the picture is expected to be greater. The studio authorities expect it to be a great box-office hit of the season, even greater than "Brahmachari".

In the future programme, the studio is reported to have contracted to produce one picture with Director Bhal G. Pendharkar whose recent directorial effort "Raja Gopichand" was talked of so nicely.

ARUNA PICTURES

We are pleased to learn that Mr. Bhal G. Pendharkar who is well known for changing his producers has at last become a producer himself. Let us see how he sticks this time. He has selected Netaji Palker, a historical subject, and we are sure that he will give us something "dashing" in his dialogues for which he is well known in the line!

CALCUTTA

NEW THEATRES:

"Adhikar" should be in town by the time this is in print at the Roxy Talkies in Bombay. "Street Singer" will follow suit immediately and will be released sometime in the month of December.

At the studios, "Dushman" with Saigal and Nurjehan in the lead is being steadily shot. "Bar Didi" in Hindi and Bengali has progressed rather well and Director Amar Mullick is now shooting the interior scenes.

In studio No. 2, Director Devaki Bose is shooting with Prithviraj and Rathin Bannerjee, a new picture.

FILM CORPORATION OF INDIA:

At last "Asha" is ready. Till we see it, we would defer our opinion. It was released at the Royal Opera House on the 15th October 1938.

SOUTH INDIA

ANDHRA CINETONE, (Vizagapatam):

Director Hiren Bose has completed "Bhakta Jayadev" and the picture has now gone into the editing room. Mr. Hiren Bose acts as the hero in the Hindi version, and people expect it to be a huge success.

Mr. Ramashesham has started shooting "Kiratha Arjun" for Venus Pictures and the picture is progressing well.

PREMIER CINETONE, (Coimbatore):

Ponnambalam Pictures' "Eknath" must be on the screen before this issue is in your hands. "Lucky Star" proudced by Dwar-

A beautiful setting from "It's True" a Saraswati picture starring Motilal and Rose and directed by Chowdhary.

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kanath Productions will have been completed by the time this is in print. The next picture to go into production will be a mythological story from Mahabharata.

"Bhagya Lakshmi" by Premier Cinetone has gone into shooting and with Ramkumar, the man with a thousand faces, in the lead, the picture should be an outstanding success.

CENTRAL STUDIOS, (Coimbatore):

"Tukaram" is running well at the Gaiety Talkies in Madras. "Rambha's Love" will have been released by the end of this month.

MOHAN MOVIETONE, (Madura):

Director Tandon is shooting "Yayathi" at the Film Corporation of India Studios in Calcutta.

SARATHI FILMS, (Madras):

"Mala Pilla," a social story with an elevating theme is reported to be doing good business in the mofussil. The next one to go into production will be "The Battle of Palnad".

RAJENDRA FILMS, (Madras):

Director Y. V. Rao has finished shooting "Swarnalata" and the picture is being distributed by Mahalakshmi Studios, Madras. The future programme of this company is not yet known.

CHINTAMANI PICTURES, (Madras):

"Bhaktha Meera" did not come up to the expectation of the producers. Director Y. V. Rao has started on his new picture called "Society Sinners" with M. R. Santhanalakshmi in the lead. We wish him all luck.

SHYAMALA PICTURES, (Madras):

Their maiden picture "Balan" in Malayalam was appreciated by the populace when it ran at the Crown Talkies in Madras. It should prove a paying proposition to the producers in the Western part of the country.

ORR'S GRAMAPHONE & TALKIES, (Madras):

"Vishnu Leela" is reported to have done poor business. The picture is being re-touched and improvements are being made and it will be released in the city very shortly.

UNITED ARTISTS CORPN., (Madras):

Mr. Subramaniyam has started shooting "Thyaga Bhoomi" with Miss S. D. Subbalakshmi and Baby Saroja in the lead. People expect this picture to be more gorgeous than that wonderful Tamil hit "Bala Yogini", as Miss Subbalakshmi is coming to the screen after a long time.

JAYA FILMS, (Madras):

"Vimochan" produced by Jaya films and Hindusthan films jointly is being steadily shot and the next picture to go into production will be "Kalidas". "Krishna Jarasanda" is running pretty well in Madras.

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SITARA

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Books of the Month

"MOTION PICTURE SOUND ENGINEERING"

(Published by: D. Van Nostrand Publishing Co., 250, Fourth Avenue, New York. Pages 547—Price 6/-.)

This is a book which is worth its weight in gold to the serious professional. The Research Council of the Academy of Motion Picture Arts and Sciences is behind the book and one can well imagine the authoritative nature of its contents. Arranged in two parts, some of the thirty-nine chapters are headed as follows:—Basis of Motion Picture Sound, The Nature of Sound, Noise Reduction, Microphones, Headphones and Loud Speakers, Phase Distortion, General Network Theory, Amplifier Circuits, Electrical Power and Energy, Generation and Motors, Vacuum Tubes etc.

The book is a wonderful monument of the sincerity of all those who helped directly or indirectly to create it. Incidentally it is an important milestone marking the present progress of an all important phase of the film industry.

"FILMS IN THE MAKING"

(By Robb Lawson. Published by: Sir Issac Pitman & Sons Ltd., Parker Street, Kingsway, London, Pages 132, Price 2sh.)

Written by an experienced man, this is a good book to give the layman a nodding acquaintance with the present day film industry. The book is a short outline of the various technicalities of movie-making. It is in addition a history of the progress of how the movies are made, the arrival of sound, the development of cinemas etc. Quite a good book for the advanced amateur.

"BOOM TOWN"

(By: Jack O'Connor, Published by S. Constable Co., Ltd., 10-12, Orange Street, London, W.C. 2. Pages 314. Price 7/6).

A rough and ripping yarn of the times when a part of the world was still young and men staked their lives on prospecting. The piece-de-resistance of this tale is silver. Written in an unrestrained colloquial style, the author has provided many thrilling incidents, which grip the attention of the reader and take him from page to page inspite of himself. Cruel in parts and tender at times, the life of Frank O'Reilly the principal figure in the story, presents several aspects of psychological importance to the student of human nature. A good book for a long railway journey.

"FILM & SCHOOL"

(By: Helen Rand & Richard Lewis. Published by: D. Appleton Century Co., Inc., 34, Bedford Street, Strand, London, W.C. 2. Pages 182. Price sh. 4/6).

In six interesting chapters: 1. Moving Pictures, A Social and Educational Force, 2. How Moving Pictures Interpret Life, 3. The people who make moving Pictures, 4. Rating Scales, Reviews and Criticisms, 5. Moving Picture Clubs, 6. More to be done and numerous sub-headings, this useful little book is written with an authority that commands respect. It will interest all students of the film industry, as the book provides plenty of thought provoking material..

"THE CINEMA AS A GRAPHIC ART"

(By: Vladimir Nilsen. Published by: George Newnes Ltd., Southampton St., London, W.C. 2, 227 pages. Price 15sh.)

This is a book that divulges all the possibilities of a cameraman becoming a creative artist. Written by a famous cameraman the book treats film photography as a creative art and discusses and points out numerous methods of approach and composition which make the pictures actually live in the lives of the people. The book should be read by every conscientious amateur and professional in India.

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DIALOGUE-WRITERS OR STREET PEDLARS ?

(Continued from page 45)

interpreting human emotions is an art.

Those producers who think that any Hindi or Urdu knowing man can write the dialogues for our pictures are living in a fool's paradise. Good dialogue writing is a reward of years of patient work in this direction. Any young man coming from the North and claiming lineage with Iqbal or Premchand can't become a dialogue writer in a day.

Dialogue writing is an expert's job. It is a profession that needs severe preliminary training and the producers and the directors must respect this profession more than they have been doing hitherto. Good dialogues add a soul to the theme and give a gilt to a picture. And they can only result when the writer and those who demand the writing sign a compact of mutual understanding and achieve harmony.

Our producers must learn to know their dialogue-writers more in future.

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Director: A. M. KHAN.

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Featuring: Miss ROMILLA

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Khetwadi Main Road, Bombay No. 4

Notes and News——

THE GIRL FROM INDIA

Even though Merle Oberon will average $220,000 a year in earnings, she will net in only $7,000 for herself. The rest of her income will be taken away in taxes by two Governments: U.S., British and two States: California and New York, not to mention 10% for her agent.

* * *

NEW YORK FAIR

The motion picture industry will be represented in the 1939 New York World's Fair. Each major company is to contribute $35,000 for a colossal joint exhibit. That is showmanship. When will our producers afford even half that amount?

* * *

IN ELEVEN LANGUAGES

Walt Disney's "Snow White & The Seven Dwarfs" has become the most popular world entertainer . The latest language in which the dialogues are being dubbed is Danish. Incidentally it is the tenth language and Japanese will make the eleventh.

* * *

A MONEY MAKING RUSE

The M.G.M. studios are going through trouble with their neighbours. Until recently the studio paid these neighbours a big price for keeping quiet during the shooting of scenes, but when the "hush" money was stopped the neighbours began "noise" again. There is now a deafening roar of hammering, radio and phonograph playing whenever the studios start shooting. Now M.G.M. is looking up to law.

* * *

A PATRIOTIC GESTURE

Mr. M. B. Billimoria, the Hon. Treasurer of the Motion Picture Society and well known distributor has decided not to purchase or distribute "Tiger of Eschnapur" that German film which slanders India. This patriotic gesture of Mr. Billimoria should provide an object lesson to other Indian distributors. In future, it will never pay anyone to abuse India and foreign producers should now realize this.

* * *

THE NEW PRESIDENT

Ralph Morgan will succeed Robert Montgomery as President of the Screen Actors' Guild. James Cagney and Joan Crawford have been nominated as Vice-Presidents.

Komilla, the heroine of "Chabukwali" was given a reception at Ahmedabad and Baroda, but on return to work met with a bad motor cycle accident while shooting her new picture "Cyclewali" (Mohan Pictures).

India should have an Actors' Guild to check the frolics of some fascist producers.

* * *

THE VERSATILE LUBITSCH

Ernst Lubitsch, the famous director made his first picture twenty-three years ago. "Bluebeard" which cost £250,000 is his sixty seventh. They say that Lubitsch has so far spent nearly £10,000,000 in productions and has earned a tenth of that for himself. In all his career as a film director, he has made one flop, "The Merry Widow" which cost £500,000 and brought in only £200,000 to its producers. Some figures, aren't they?

* * *

THE HERO'S OWN HEROINE

Ronald Colman, that famous actor married the London-born actress Benita Hume on the 1st October 1938 at Santa Barbara, California.

* * *

FILM MAGNATES IN BANGALORE

During the month gone by Bangalore was lucky to see them all together, giving a surprise visit to the city. We refer to Mr. Mahomed Akbar Fazalbhoy (Film City), Mr. Chandulal Shah (Ranjit), and Mr. Chimanlal Desai (Sagar) who were given receptions and addresses by the local trade during the week beginning from the 1st of October 1938. People have always gone to Bangalore for rest and variety. Several of them however, return overworked and with rings below the eyes. We hope our film magnates enjoyed their recreation from work.

* * *

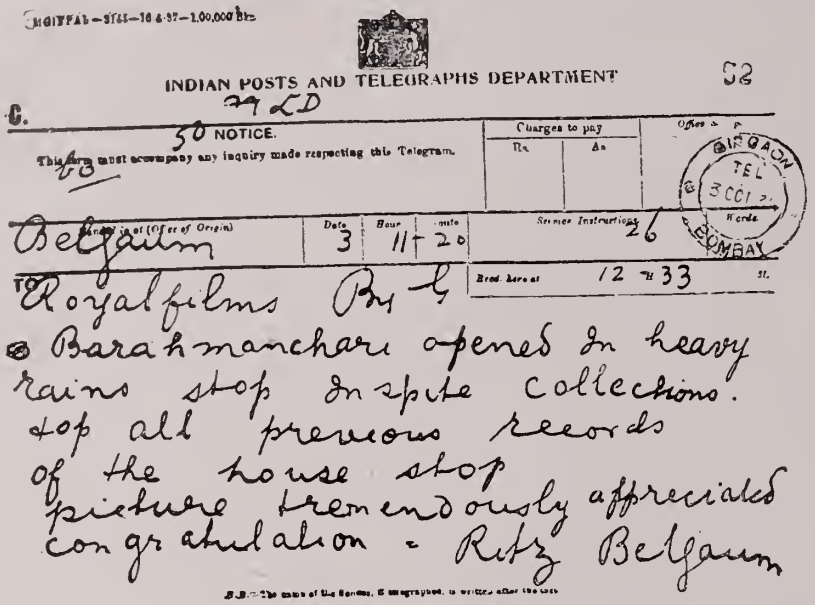
A BOOK OF GOLD

The Research Council of the Motion Picture Arts & Sciences have published a wonderful book under the title "Motion Picture Sound Engineering". On another page we have published a review of this book. If our sound "engineers" only study this book, we won't have any bad sound on the screen in future. Studios should buy this book and insist on its careful study.

* * *

MUSSOLINI'S WAY

Il Duce is creating an Italian Hollywood, at Cinecitta in Italy. Already he has spent over 10 crores of rupees to build a number



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Barahmanchari opened in heavy rains stop in spite collections. top all previous records of the house stop picture tremendously appreciated congratulation - Ritz Belgaum

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HUNS PICTURE

BRAHMACHARI

(Hindi & Marathi Versions)

WORLD'S FIRST PICTURE ON **"NATIONAL CELIBACY"**

The Telegram Speaks !

The "Royal" Release Jewel "B rahmachari" or "The Bachelor" is breaking box-office records at Bombay, Poona, Sholapur, Baroda and Belgaum too and everywhere it runs !

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Hindi by: **PANDIT INDRA**

Story by: **Principal P. K. ATRE**

★

Charlie Chaplin's "MODERN TIMES"

Created a World-Sensation-But

"KRISHIN MOVIETONE'S" Latest Screen-Hit

ZAMANA (Times)

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With 9 Star Players

★ **PADMADEVI**
(India's Colour Queen)

NAZIR
HANSA WADKAR
GULAB
AMIR KARNATKI
GOPE
MASTER VASANT
AMEENA
DAR

ROYAL FILM CIRCUIT, BOMBAY-4

of studios, which are working day and night and producing pictures.

To help the industry Mussolini has raised the quota percentage and now for every two outside productions, one Italian picture will be shown. Nearly 500 foreign films are shown in Italy every year, which means that Italy must produce nearly 200 films of her own to maintain the quota supply.

When foreign films with the Italian language dubbed come into the country, they have to pay over £250 per film as tax, even making it compulsory to get the dubbing voice of Italian nationals only, thus providing the Italians with jobs.

For the film "Scipione L'Africano", Government lent 12,000 regular soldiers and 4000 horses. In addition Government compelled the circuses to give hundreds of elephants.

A hundred Roman galleys were required for a certain scene. A Government officer supervised their construction.

The Italian film industry is under the control of the Director General of Cinematographs, an official body under the Propaganda Ministry. The State owns two companies. The National Institute Luce mainly doing propaganda and educational production work and the other E.N.I.C. which is a corporate financial combine which helps independent producers.

Our petty dictators should emulate this example of the Big One who is known for thoroughness. Film industry will soon become a major industry in Italy with her dictator in this frame of mind.

* * *

THE HUNGARIAN WAY

The Hungarian Cabinet has decided to use the film for national propaganda. The films which the Government intends to use for this purpose are already under production and some of them will have country wide release in winter. Some of the subjects are "Construction of National Waterways", "Life of the Hungarian Soldiers", "Schools and National Culture" etc.

To give an opportunity to the villagers to see these films special arrangements of release will be made by organising touring cinemas. Every aspect of national life will be recorded on the celluloid.

* * *

A WALKING TICKET?

It is whispered in the local colony of Germans that Mr. A. Von Leyden who began life as an assistant in India and later on became the General Manager of Agfa Photo Co., has been relieved of his job by his erstwhile principals in Berlin. Mr. Leyden will probably settle down in India and take up the printing line or help his brother who is a commercial artist.

The news of Mr. Leyden's severance of connection with this well known firm will come as a big surprise to every one in the local film industry as people could not have forgotten several instances of Mr. Leyden overbubbling enthusiasm in the promotion of business for Agfa.

The Germans seem to believe in mysterious methods of business seeing that only a couple of years back. Mr. Rege their influential Sales Manager was suddenly asked to leave a business which he had so assiduously built up. Mr. Rege's departure made Mr. Leyden the cock of the walk, but it is obvious that Mr. Leyden could not enjoy for long the position which he had spared no pains to get.

Mr. Jamnakbhoy C. Vakil, B.A., M.R.P.S., of Messrs. Mangalbhoy & Co., Sole Monopolists for Gevaert Photo Production of Antwerp, has returned to India by s.s. Conte Rosso on the 17th inst. after undergoing complete training in all the departments of photo materials and cinema films and special training in X-ray films at the Gevaert factory which is the largest factory in Europe and one of the best manufacturers of photographic materials, X-ray films and Cinema films. He is the first Indian to be requisitioned by the factory for such training and is also the first Indian to have had training in the laboratories of British Films Productions Ltd., London.

* * *

CREATOR OF 'POPEYE' DEAD

The death occurred of Mr. F. C. Segar, at his home in Santa Monica (California) at the age of 44. He was the creator of the famous film cartoon character, 'Popeye the Sailor-Man'.

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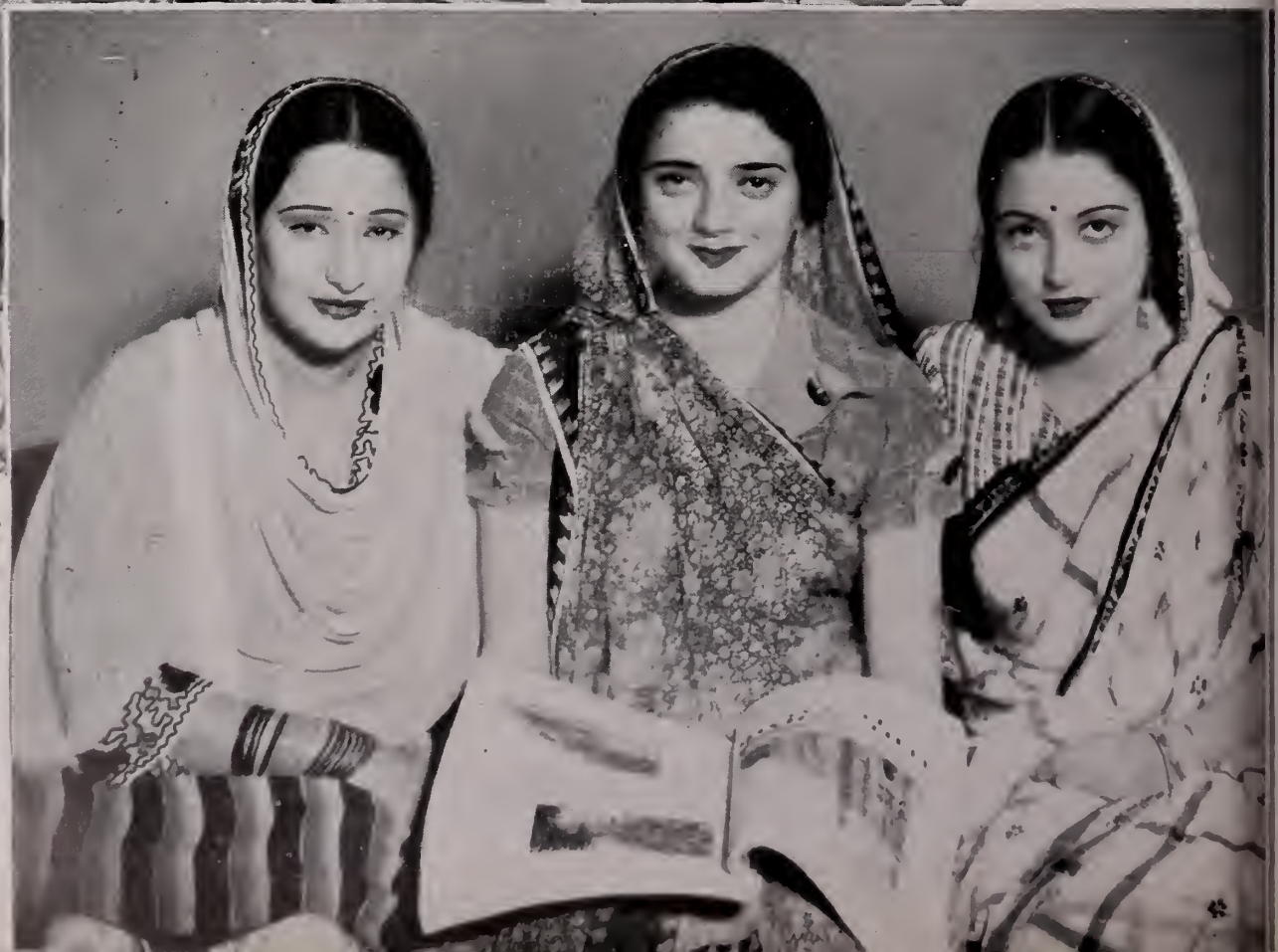
Shots from "Prem-
ki-Jyot" a Ruby pro-
duction starring Su-
ochana, D. Billimo-
ia and Jal Merchant

★ Some very interesting situations grace the new Sagar social, "Ladies Only" directed by Mr. Sarvottam Badami.

In these stills you will recognize old favourites in Sabita Devi, Bibbo and Prabha.



7 PAGODAS

By: Dr. PATHY.

Along the Coromandel Coast where the blue waves of the Bay of Bengal end in ripples and foam on white sands that fringe the south eastern part of the Indian Peninsula, thirty miles south of Madras, a modern lighthouse warns passing ships of submerged ruins of rock temples. A mile or so away from this lighthouse stands the **Shore Temple** of Mahabalipuram. For twelve centuries its rock walls have withstood the fury of the restless breakers that dash against them night and day.

A powerful line of kings the **Pallavas** ruled in Southern India between the third and eighth centuries. Their capital was at **Kanchi**, otherwise known as Conjeevaram. During the period of their glory the **Pallavas** raised exquisite rock-hewn temples, in the words of Vincent A. Smith, "imperishable monuments which constitute their best claim to remembrance. Many of these can still be seen in some parts of the Madras Presidency; but some of the best and earliest known specimens are in and around the town of Mahabalipuram also known as Seven Pagodas.

Small wonder that on finishing my newsreel coverage of the Juggernaut Festival at **Kanchi** I headed straight for Seven Pagodas accompanied by my two assistants and with all my **cine** equipment.

Up to **Pakshitirtam**—'the holy city of sacred birds' where hundreds of pilgrims flock almost every day to the temple on the hill to see the two 'sacred' kites fed from the hands of a Brahmin priest—our question of transport was solved by the local bus service. but from here we hired two **jutkas**, horse carts on two wheels common in the South, to get to Mahabalipuram.

On the road we passed an old man running with a spear in one hand and a mail bag in the other. The Indian **'dak'**! We jumped out of our **jutkas** and filmed in both 'long-shots' and 'close-ups' this aged village courier. In photographic parlance he was a 'type-shot'. I sometimes wonder what excuse the courier gave to the village folk for the late arrival of their mail!

An hour later we ferried across the Buckingham Canal which divides Mahabalipuram from the mainland.

On landing we went straight to the monolithic **'rathas'** (chariots) which according to archaeological authorities are the only ones of their kind in India. Amidst pines that swayed in the breeze, this group of five temples, each one exquisitely hewn out of a single rock,

A rock-hewn temple—an exquisite specimen of Pallava Temple.

The "Butter Ball" of Krishna—a solitary boulder.

presented a very picturesque scene. A composite 'shot' of the five **rathas,** medium 'shots' of each one of them, silhouette 'shots' of their tapering towers against the blue South Indian skies....more than two hundred feet of film was exposed. The colossal stone elephant, the lion, and **Nandi,** the bull, that stand close by the **raths,** each one of them cut from a single rock.....the footage indicator on the camera read three hundred feet.

Our next monument was quite some distance from the **raths** as we had to walk over a mile before we reached the 'bas relief' in a huge boulder. This bas relief represents the penance of Arjuna. In spite of all that has been written on it, hesitatingly confess that I was not very much impressed by it. The rock-hewn cave temple nearby kept me gazing for quite a while. It was the first one I ever saw. The pillars, the carvings on its walls, in short, a whole gallery of artistic work hewn out of a single rock! No wonder the **Pallava** style in architecture has earned the admiration of well-known archaeologists.

Again the motor of my **Eyemo** hummed, the footage indicator passed the mark of four hundred feet.

This Elephant in stone is nearly 15 centuries old.

Lunch was the next item on the programme.

We got to the point where the lighthouse stands. The few residential bungalows nearby indicated that the maintenance of the lighthouse meant a job which called for several men. The Superintendent took us up the tower. "You have seen the 'raths', the bas relief and the cave-temples, now do not miss the **Shore Temple**" was the kindly advice we got from him.

On our way we passed several sculptures, idols and some more cave temples. 'The **Butter Ball** of Krishna' our guide remarked and we screamed with laughter on seeing a huge boulder almost round standing on the slope of a hillock. 'Nothing has moved it for centuries' continued our guide. It was really a surprise that this solitary boulder did not roll down. Another fifty feet of **Super X negative** registered some impressions of the **Butter Ball.**

A few photographs, and we hurried towards the hamlet of Mahabalipuram en route for the **Shore Temple.**

An ancient temple, a huge tower in front of it, massive walls that were meant to be the entrance to the temple, but perhaps never completed as the **'gopuram'** (tapered tower) was missing, and a few houses surrounding the shrine, that is all there is to-day of Mahabalipuram. The hamlet was impressive in its meagreness. A sign-post of much later origin than the ruined temple read: **'To the Shore Temple'**. We passed by a lovely tank with stone steps. A few kids were making the best use of their time in that ever popular pastime, swimming. We continued in the direction of the road to the shore.

The monotonous moaning of the sea indicated that we were near our destination.

The late lunch, walking with equipment since the morning, and filming all the time, we were pretty tired as we approached the shore. We noticed the pyramidical tower of a solitary temple. Time was precious as it was evening. So we set to work at once. An 'extreme long shot' with the wide angle lens, a quick change to the two-inch and we had scenes of the shrine with the sea in the background. We carried the cameras to the temple yard and in less than half an hour a hundred foot spool of film was exposed. A few minutes was lost in charging a new magazine. Some more 'shots' of the tower and other details on the walls surrounding the yard and a huge cloud intercepted the late afternoon sunlight. I switched to 'off' my camera-motor and rema "Let's call it a day". But my sistants wondered if we could get some scenes of the inte We entered the shrine. It wa dark for photography. A ma charge conducted us to the cipal part of the shrine. He b some camphor and the light vealed an idol eleven feet lon Vishnu recumbent, the palm o hand raised as if to say 's 'This lord commands that waves shall not proceed any ther than his shrine' explained caretaker. I do not know if interpretation of the idol has authenticity even in tradition, the fact remains that the r walls of the **Shore Temple** sent back the dashing waves twelve centuries.

As we emerged from inside setting sun was peering thr the clouds. The Shore Temple the deep blue sea in the b ground looked very solitary impressive. The grey rock v soon merged into the grey s behind, we could barely see outline of tower but we still h the waves dashing on the wal

**Months later I received a re from Universal Pictures Inc., the films were held for 'G Places.." The next time I g Seven Pagodas I hope it will for documentary on Pallava ar tecture.

A Stone Rathas.

icks and Kisses

y, I've been kissed by ex-
" boasted the girl to her new
iend. To which, the boyfriend
"No wonder you're an old
Only amateurs marry the

* * *

oes your husband pet you as
now before you were mar-
" inquired one wife of an-
. Whereupon, the other ad-
d, "Goodness, no. I used to
s secretary."

* * *

an: That artist hired me to
for him between midnight
three a.m. this morning.

y: What can that artist paint
e ungodly hour?

an: The town.

* * *

ellow who's hungry for love,
ly wants a hot dish.

* * *

ossip columnist to be success-
as to know the right peep-

* * *

ing alimony is like throwing
n the furnace after the fire
one out.

* * *

"I warn you, girls like you
s bring out the animal in

: "Thanks for the tip. I'll
e mouse-trap.

* * *

: Don't kiss me so hard.
wake up the neighbours.
I'm more interested in
g you up.

* * *

re she's married, a gal
all the answers; after mar-
she knows all the questions.

* * *

fellow wants to spend an
g drinking like a fish, he
have at least a couple of
n him.

* * *

girl said to a boy: "You're
sy to know what love is."

And the boy replied: "Nonsense. I'm a taxicab driver. The busier I am, the more I learn about love!"

* * *

You can get a girl to eat out of your hand, if you have plenty of sugar in it.

* * *

When gold digging is a religion with a girl, she'll prey.

* * *

A woman has to be the berries, if she expects to be picked.

* * *

If kisses are the language of love some girls speak to everybody.

* * *

Many a boy has lost his head because it was stuck on a girl's body.

* * *

After an evening of drinking like a fish, girls have been known to find themselves in the sea of matrimony.

* * *

A man who hasn't the jack can never give a girl the kind of deal she wants.

* * *

"Kiss me, honey, and you'll get a treat."

"Oh, swell! A highball or a cocktail."

* * *

When the screen guys go out to paint the town red, they often get nabbed by bluecoats.

* * *

Kisses used to speak volumes, but nowadays, with all these darn diary scandals, volumes speak kisses.

* * *

Money is filthy lucre and it talks, but many a girl will listen to dirt.

* * *

People who get too high usually feel low afterward.

* * *

With some girls, sowing wild oats goes against the grain.

The reason some girls keep as fit as a fiddle is because they're always up alongside some guy's chin.

* * *

Some men are never satisfied Even when they get the toast of the town, they usually want a little honey on the side.

* * *

And the dizzier a girl is, the more fellows there are who want to give her a whirl.

* * *

Some girls can't see anything in a new boyfriend, until he turns out the lights.

* * *

Oddly enough, a tame petter drives the modern girl wild.

* * *

Everyman has his price, and every woman has her figure.

* * *

An old maid, is a girl who has made a miss of things.

* * *

Before you can get a heavenly kiss from some girls, you have to get them high.

* * *

Many a fellow starts a puppy love affair, only to wind up a few months later tied down in the dog house.

* * *

Strange as it seems, heavenly bodies are best on dark nights.

* * *

When a man tries to get a gal to play ball, he usually has base intentions.

* * *

It's alright for a girl to bring out the beast in a man, as long as she's cagey.

* * *

Keep away from girls who are fit as a fiddle, because it is cheaper to buy a Stradivarius.

* * *

A girl needs a pretty map, if she's to go places.

* * *

"I'm thinking of getting married."

"Better think twice, honey."

"Heck, no, that would be bigamy!"

Playing the numbers costs a lot of dough, especially blonde numbers, brunette numbers and red-headed numbers.

* * *

"When you girls play strip poker, can you lose with a smile?"

"No, but we can lose until all we have left is a smile."

* * *

The best way to bring a man to his knees is to keep him away from yours.

* * *

Give a woman an inch, and she thinks she's the ruler.

* * *

In most cases before a chorus girl can get a millionaire to help feather her nest, she has to show him the limbs.

* * *

Speaking of flowers, we all know daisies won't tell but tu-lips will.

Some people cut off their nose to spite their face, while others go to plastic surgeons.

* * *

The girls who are willing to play ball, never call the game on account of darkness.

* * *

About the only thing modern girls can cook like mother used to cook is some man's goose.

* * *

Strange as it may seem, a girl who burns the candle at both ends will seldom wind up being the light of a man's life.

* * *

The apple of a man's eye, should have nothing to do with a worm.

* * *

There are two kinds of spots a girl likes before her eyes, ten-spots and secluded spots.

The modern girl doesn't mind a lemon, if he has plenty of sugar on him.

* * *

Grandmother says the hooks and eyes were all right in her day, but to-day, a clasp is a girl's undoing.

* * *

Good kisses are few and fire between.

* * *

A wife needs a sharp tongue to cut her husband's words short.

* * *

If a girl wants to clean a rich guy, she's got to get the dirt on him first.

* * *

When a fellow starts horsing around, you know he's racing after some girl.

* * *

A smart-co-ed feathers her nest in the tree of knowledge.

Madhuri and Trilok Kapur in "The Secretary" a Ranjit picture now running at the West End Cinema, Bombay.

HARRISON'S REPORTS

NEW YORK

(These are important excerpts from "Harrison's Reports", New York, the only paper of its kind which is famous for impartial criticism due to its being free from the influence of film advertising. It is ably edited by Mr. P. S. Harrison, the best known critic of America on men and things in the American film indurtry. Some of the pictures reviewed here are still to be released on our side, but the reviews coming as they do from the world known critic, their advance publications will be useful to the exhibitors all over India in booking the said pictures.=THE EDITOR.)

"SECRETS OF AN ACTRESS" with Kay Fran- George Brent, and Ian Hunter.

(First National; (1938-39) September 10; time 69½ min.)

Just a fair program picture. The story is trite d lacks fast action. And it is developed in so utine a manner, that one knows just what is go- g to happen and how it will end; for this reason e loses interest in the outcome. There is not uch that the performers can do with the mate- al, for almost throughout they are made to mope.

Although there is nothing morally unsuitable the picture it is hardly the type of entertainment r children. Therefore class B.

"ROAD TO RENO" with Randolph Scott, Hope ampton and Helen Broderick.

(Universal; 1938-39—September 30; time 68 min.)

Just a light program comedy. As for Miss ampton's return to the screen, this reviewer fears at there is not much hope of her becoming popu- r. Considering the fact that operatic stars whose mes have been before the public constantly have t had much success in pictures, it is doubtful nether Miss Hampton, who has not appeared on e screen or in public in general for many years, ll attract the masses. Nor is the story of much lp; it is for the most part pretty silly, and at nes slightly risque. The actions of the charac- rs are not such as to awaken the spectator's mpathy.

Not suitable for children. Class B.

"MARIE ANTOINETTE" with Norma Shearer d Tyrone Power.

(M.G.M. 1938-39—August 26; time 157 min.)

Excellent! It is a magnificent spectacle, pro- ced with extreme lavishness; the direction and ting are brilliant. But, for all its "bigness", it is e personal drama of the Queen's life that holds e spectator's interest throughout. Played with istry by Norma Shearer, the queen is a pathetic ure, one for whom the spectator feels sympathy d in the end deep pity. The closing scenes show- her bewilderment during the Revolution and her sery at being separated from her children are so verful that one cannot hold back the tears. Of erest, too, is the picture of court life, with its rigue and extravagance. The Revoultion itself is played up; the story is concerned only with the personal effect it had on the queen, her husband and her children. The romance in the Queen's life is handled with good taste, but it is of minor importance. Although consistently interesting, the picture is a little too long for general release.

Not quite suitable for children. Class B.

"GIVE ME A SAILOR" with Martha Raye, Bob Hope and Betty Grable.

(Paramount; 1938-39—August 19; time 76 min.)

Just a moderately entertaining slapstick comedy. A few of the situations provoke hearty laughter; the action is, however, for the most part, so silly that it tends to bore instead of amuse the spectator. Martha Raye and Bob Hope work hard, but they are handicapped by trite material and an obvious plot. The occasional musical outbursts are not of much help.

Suitability, Class A.

"FOUR'S A CROWD" with Errol Flynn, Rosalind Russell, Olivia DeHavilland and Patric Knowles.

(Warner Bros.; 1938-39—September 3; time 90 min.)

A fairly good farcial comedy. The story itself is not particularly novel; it is in the different situations and in the individual performances that it derives its comedy. Towards the end, it goes completely wild, and ends up with an extremely amusing scene, where two couples are married by Hugh Herbert, an annoyed Justice of the Peace. Nothing in the story is taken seriously; because of this it lacks human appeal. The comedy in a few situations is forced, thereby slowing up the action. Where nonsensical comedies are liked, this should go over.

Suitability, Class A.

"CONVICTED" with Charles Quigley and Rita Hayworth.

(Central Films-Columbia; 1938-39—August 18; time 54 min.)

Poor. The picture does not look as if it were produced in Hollywood, for the players, aside from the two leading ones, as well as the backgrounds, are unfamiliar. The production looks cheap, the story is trite, and the acting does not help matters much. It hasn't one redeeming feature—even the dialogue is stupid, and in some spots rough. And it fails to hold the spectator's attention, for it is quite obvious just how the plot will develop and end.

Suitability, Class B.

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